

ZOOMING, FLIPPING, ETC.

what happens inside, what happens outside

fall 2020

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first thing

The following brilliant humans' knowledges and/or efforts are central to this course design:

Simone Fujita Bibliographer, African American Art, Getty Research Institute

Elaine Lopez Associate Professor of Graphic Design, AICAD Fellow, MICA

Armando Zúñiga, Ed.D. Faculty Director, ELL; Director, Writing Center, Assistant Professor H&S

Rocío Carlos Faculty H&S, Antiracist Classroom faculty advocate

Erika G. Bertling Intercultural Educator and Consultant, Intercultural Awareness in Teaching and Learning workshop

Sumun Pendakur, Ed.D. Faculty, USC Race and Equity Center, Pedagogy & Practice workshop

ZOOMING, FLIPPING, ETC.

part I

design a class from inside, to be held in multiple insides, that is not blind to the current outside. design a class that we experience as being somewhere together when we are actually kind of being nowhere together.

cool. **Comics & Zines** it is.

organizing principle

Handmade books, zines, and publications have always been a way for artists to work outward and share outward, to distribute their practice broadly. And they have always been a mode of working across practices, generating interdisciplinary collaborative circles, a ripple effect.

written with ACCD librarian Simone Fujita as wall text for the "reading room" corner of TOMES, last year in the Williamson Gallery

learning outcomes

- Revise and expand our understanding of writing: Its forms, rules, possibilities, applications in art and design
- Strengthen writing and communication skills, emphasizing the value of student knowledge, research, and languages
- Learn reading, writing, and organizational practices that are generative and support thinking and making process
- Engage with assigned readings as a writer does, deconstructing and making meaning by attending carefully to the author/artist's choices
- Acquire a toolbox for thoughtfully engaging with a community through writing, image, systems of dissemination
- Develop both community and individual agency by investing in and expressing our identities, experiences, and ethics; and making space that invites others to do the same

ZOOMING, FLIPPING, ETC.

part 2

four to twelve sizes fit most

spring and summer taught me

In a remote classroom, “discussion” is a talking head. There’s no room for “reading the room.”

Students have anxieties around education (not to mention everything else). They don’t get to sit next to someone during class who knows how they feel.

Students are always still learning how to convey their grasp of concepts through discussion, critique, response to assignments. And all of these activities are decentralized/disorienting and harder to do when remote.

Not all students enjoy or benefit from computers as an interface for all academic tasks. They’re already learning—from their bedrooms—norms, expectations, skills and ideas for five or six classes. Sprinkle multiple platforms on top.

so, -my- goals

The class includes and engages everyone

- Design for flexibility of student approach, skills, response, and comfort with platforms
- Students feel that we're all co-learners
- Students are doing stuff for most of every class

Texts are important. Texts are made by students

- Share contemporary, accessible examples in engaging ways
- Challenging and varied in idea, concept, platform, form
- Made by people like them
- Aspiration, inspiration, AND we could totally make that

Students use writing in authentic and meaningful ways

- Change the perceived and the actual audience and the stakes for “turning it in”
- Process, conversation, making
- In combination with their other skills

Students make things that matter

- Frame with ethics, frame with imperatives
- Make space for students to try, to choose, to invest

We build, practice, enjoy, benefit, benefit from, and value community

ZOOMING, FLIPPING, ETC.

part 3

ok but what does that look like really?

our class

Majors & minors enrolled: Illustration Design, Motion, and Entertainment Arts;
Entertainment Animation and Game Design; Fine Art; Graphics; Transportation;
DM minor

Languages spoken: Korean, Spanish, Mandarin, Bahasa, Cantonese, Taiwanese,
Spanish, French, Russian, Vietnamese, Japanese, English

Time zones: Aside from ArtCenter time, at least four

before week 1

**materials available
on DotED**

[starter kit](#)

schedule, assignments & activities

		due today	during class
Week 1	Introductions	<ul style="list-style-type: none"> Complete emailed Google survey + tasks before first day Curating: Pick two images showing your ethics of making, post to Basecamp.com here before first day of class 	<ul style="list-style-type: none"> syllabus highlights & questions establish weekly student hours building a shared ethics of making themes exercise explain homework & time to work together
Week 2	Writing & Reading as Transgression	<ul style="list-style-type: none"> Curating: Answer the questions your classmates asked about your two images here Making: Two-person zine here Reading/annotating on Perusall.com: On the Politics of Italics Jumoke Verissimo; Argument against Punctuation: On the Freedom of Violating Convention Andrea Dworkin. Find assign. description, materials, and links here 	<ul style="list-style-type: none"> small groups: discuss assigned readings, student zines "report back" we decide what transgression means to us booklists exercise explain homework
Week 3	Why Zines? Why Comics?	<ul style="list-style-type: none"> Making: Book covers for the Library of Transgressions here Reading/annotating: Nobel Prize Lecture Toni Morrison; Why Art? (a comic), Eleanor Davis. Find assign. description, materials, and links here <p>NOTE ABBIE'S HELP FINDING THE RIGHT SYNCHRONOUS COLLAB "SPACE"</p>	<ul style="list-style-type: none"> solo exercise first half-hour, text-gathering reading discussion C&C (zoom chat initiated), allegory and manifesto "because art" exercise one-minute project proposals explain homework
Week 4	Communities and Knowledges	<ul style="list-style-type: none"> Making: Proposal & comments on Mural.com assign. description here, writing process "zero draft" here Reading/annotating: Reyna Grande on Translating Her Own Book Into Spanish; Emerson Whitney on Heaven and Rewriting a Body; Surrendering Ocean Vuong, Essay on Craft (a poem) Ocean Vuong. Find assign. description, materials, and links here Reading: View these booktours 	<ul style="list-style-type: none"> guest speaker Simone Fujita from GRI guest speaker AICAD fellow Elaine Lopez and her students from MICA Type 3 class, "Making to Transgress" RISO class student collab note-taking and small group discussion explain homework
Week 5	Readings catch-up Collection/Curation/ Documentation/Reflection	<ul style="list-style-type: none"> Making: The start of group project, text & image core here Reading: Alternative platforms! go here for assign. description and links Reading: Alternative forms! view this booktour Reading: View these booktours 	<ul style="list-style-type: none"> solo exercise, three meaningful things small groups: read in-progress writing out loud, ask questions project groups: studio time with practical framework explain homework

week 1

Introductions

due today

Complete emailed [Google survey](#) + tasks before first day

Curating: Pick two images showing your ethics of making, post to [Basecamp.com](#) before first day of class

during class

syllabus highlights & questions

establish weekly student hours

building a shared ethics of making

themes exercise, then explain hw & time to work together

My "ethics of making" consists of the vow not to do harm. I don't think that everything I make has to have a "greater purpose" or a political motivation, but at a minimum, it needs to not perpetuate or uphold ideologies of inequality. Additionally, it prioritizes respect for source materials, aesthetic traditions, and sources of inspiration.

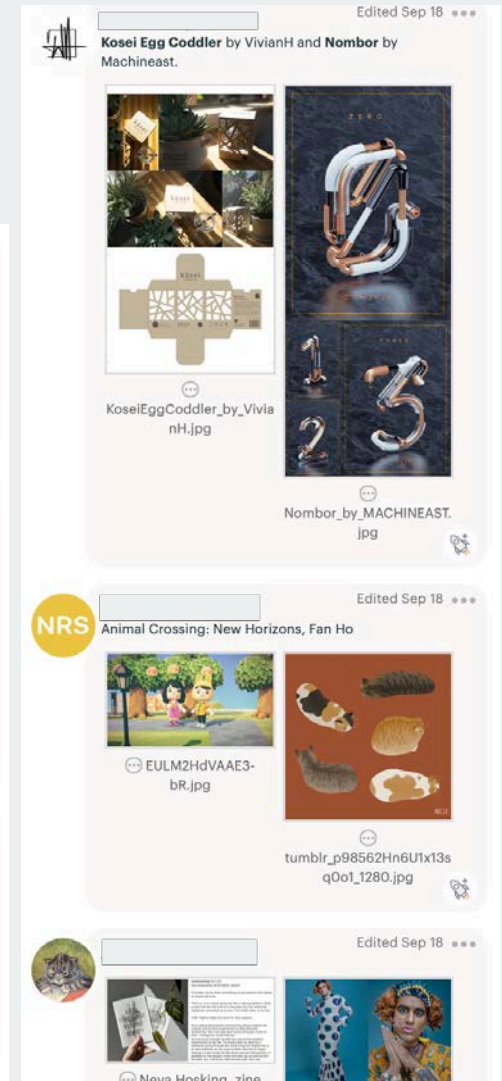
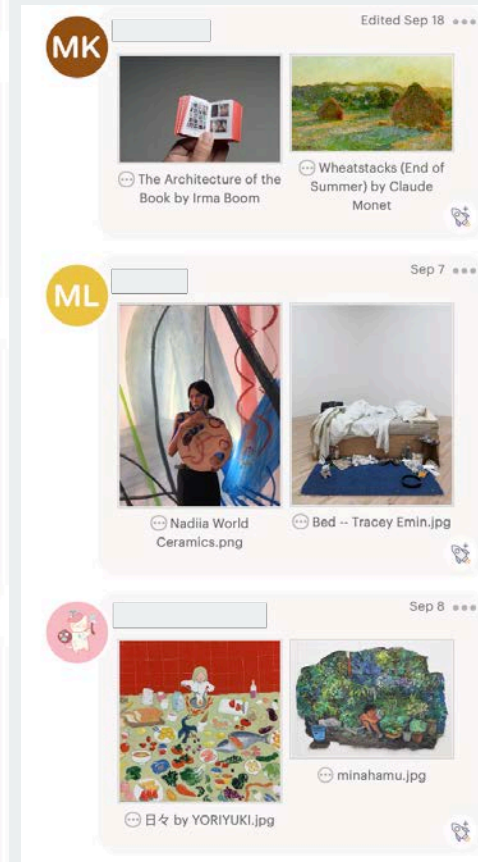
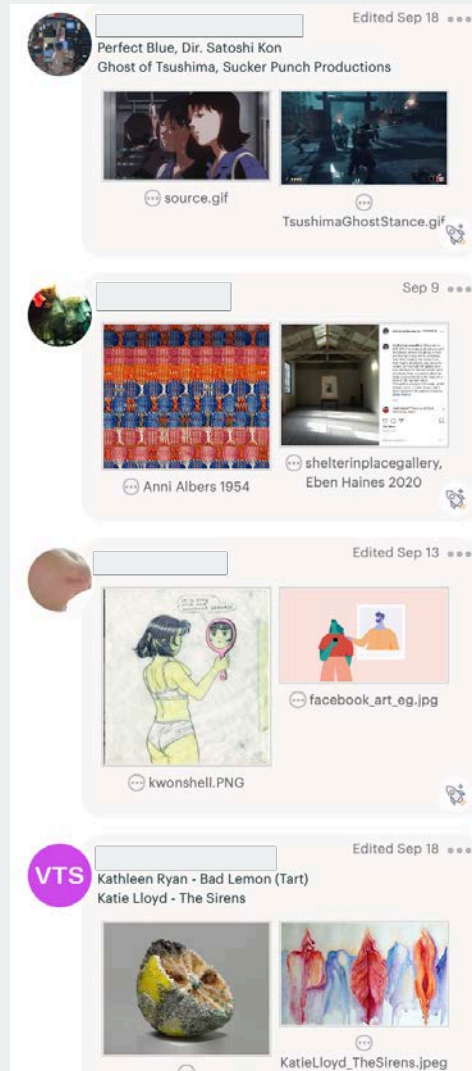
For me, the most important part of creating is being true to myself. One doesn't always have to make art philosophical or political, and it is perfectly reasonable to create for the sake of entertainment, if the creator is not engaged in discussions of this sort. However, for me personally, I want to focus more on creating for the sake of starting a conversation on topics important to me, such as what is beauty, what is freedom, what it means being a woman.

I believe in using materials from every day life whenever possible in my art and giving them new life. I also think working from instinct is a good thing and not getting too caught up in making mistakes.

I think I am still figuring out my "ethics of making", I create based on my interests at the moment. A recurring theme in characters I create often lie around the outsider or the odd, looking to find belonging and connecting. (I hope that's close enough to my ethics of making)

My ethics of making would be the work made as catharsis- a positive act that does no harm to others in any form. I believe artists must uphold a personal ethic of creating in a way that does no harm to others and there should be things we can't forgive in art- artists who promote hatred, misogyny, rape culture, homophobia, transphobia+++ are not welcome in my ethics of making community. We must uphold certain common values.

I think my ethics of making is to create art until I can get the things I want to see and create out of myself, the way I want it to. Right now I feel like there's something preventing me from fully creating like I want to, but I don't feel like creating things important or based from my deep emotions, rather I prefer to make things to distract myself.



prompts

Building a shared ethics of making: Go to the **ethics anonymous** doc in **basecamp | readings & resources | in class week 1** and read your classmates' statements. Then browse the **"ethics of making" class gallery** in **homework**. Type two questions into the Zoom chat, one for someone who posted something you find interesting to the gallery, and one to the person who posted directly below you.

Themes exercise: Step 1: If you were going to make a zine today, what would its theme be? You've got fifteen minutes: Open a comment below, type a list of as many themes as you can think of (at -least- ten!), don't stop to think too hard, don't censor yourself, funny serious abstract specific personal or a good public prompt... post the comment when you're done. **Step 2:** Read through everyone's lists. Choose the one theme from each student's list (including your own) that most speaks to you. Open a comment below, copy/paste each theme you chose into your comment to make a second list, and post when you're done.

[Homework assignment](#)

week 2

Writing & Reading as Transgression

AMS Edited Sep 18 ***

From [redacted] has the work of Sarah Glidden inspired you to see the potential of art to report real-life sociopolitical issues?

Yes! I'm very interested in the power of comics as a medium for journalism—it's a fairly new field and there have been so many artists/journalists who keep pushing the form to new lengths. Graphic journalism inspires me to think about the relation between sociopolitical narratives and personal accountability when portraying others' stories through art. Sarah Glidden's *Rolling Blackouts* especially tackles how the media covers local conflicts through a foreign perspective and considers the challenges within the role of a journalist.

THS Sep 18 ***

From [redacted] how has Ratatouille technically or conceptually inspired your work?

Conceptually, Ratatouille makes 'the mundane' interesting by making their plot line revolve around the idea of "what ifs" and tackling mature issues- these are the things I try to incorporate when I'm creating a story. In addition, the flow in plot within Ratatouille is what I often refer to because character dynamics and progression is achieved by showing, not telling. Besides this, I often look to the color keys and concept art for inspiration because the compositions and fluid shape language used is just insane!

MK Edited Sep 18 ***

From [redacted] Why did you choose that particular Monet piece?

I find the Haystacks series as a whole very interesting, it's like a visual experiment with the haystack as a constant and light as a variable. The ability he had to find a wealth of interest in a single subject is amazing to me.

From [redacted] do you see some sort of relationship between the two objects you've chosen?

I think perhaps the surprise in find the potential in the unassuming. A common strategy to get attention is to go big and go bold, Irma Boom's book challenges this notion and finds the potential in a tiny format. Monet wasn't depicting the grandest of subjects but he manages to uncover the beauty in an unassuming scene.

due today

Curating: Answer your classmates about your two images
Reading/annotating on **Perusall.com**: **Politics of Italics** Jumoke Verissimo; **Argument against Punctuation: On the Freedom of Violating Convention** Andrea Dworkin. Find assign. description, materials, and links here

Making: Two-person zine

Sep 22 ***

From [redacted] the aquatic obi has a very pop design. Do you know when it was made?

I couldn't find the exact post but the aquatic obi was listed on a post from an antique [kimono store](#), so its possible that its rather old. I thought the design looked pop and modern as well, which is why I thought it was interesting on an old obi.

From [redacted] what part of Dorohedoro appeals to you the most?

There's so much I love about Dorohedoro, it's hard to pin down. I think art-wise, it'd be the craftsmanship of the manga, the way its sometimes a collage of paint and objects and bright colors. The early chapters' experimental color pages really appealed to me, along with the gritty style yet rather cute faces. As a whole, I think I love that despite the gore and they way it sometimes looks like a horror, Dorohedoro is about friendship and the groups of friends who love each other a lot. Despite only having read it recently when it's actually been out for a long time, I really resonated with its content and aesthetics.

Sep 23 ***

From [redacted] Your choices -look- very different from each other: one design-ish smooth, the other physical "messy" as the viewer can even see tape along the edge of the drawing. But I see a similarity in theme, or maybe intent. Will you please explain why these two pieces best show others something about your ethics of making?

I wasn't really thinking about the ties in theme or intent between the two pieces when uploading them, but now that I look at the two of them together again, I do see the resemblance in terms of social media shifting ideas of self-image perhaps! However, my real intent when posting the two was to help describe two different ideas I had listed down in my ethics explanation. The first image was to explain my ethics in making in telling my own stories: stories of life as a woman struggling with self-confidence; making sure that I'm not speaking over anyone and illustrating/benefiting off stories that I'm not in a position to speak about. The second illustration was based on my ethics of refusal to work for brands/companies whose message or actions I don't agree with! Mark Zuckerberg knowingly profits off the spread of misinformation on his large platform (not to mention also the mass downloading of user data and selling it). As illustrators and designers, we have the

On the Freedom of Violating Convention found [here](#)

this text has been altered in one very serious way. I wanted it to be printed the way it was written—lower case letters, no apostrophes, contractions.

I like my text to be as empty as possible, only necessary punctuation is necessary, when one knows ones purposes one knows what is necessary.

my publisher, in his corporate wisdom, filled the pages with garbage: standard punctuation, he knew his purposes; he knew what was necessary, our purposes differed: mine, to achieve clarity; his, to sell books.

my publisher changed my punctuation because book reviewers (Mammon) do not like lower case letters,

fuck (in the old sense) book reviewers (Mammon).

When I say god and mammon concerning the writer writing, I mean that any one can use words to say something. And in using these words to say what he has to say he may use those words directly or indirectly. If he uses those words indirectly he says what he intends to have heard by somebody who is to hear and in so doing inevitably he has to serve mammon . . . Now serving god for a writer who is writing is writing anything directly, it makes no difference what it is but it must be direct, the relation between the thing done and the doer must be direct. In this way there is completion and the essence of the completed thing is completion.

—Gertrude Stein

in a letter to me, Grace Paley wrote, "once everyone tells the truth artists will be unnecessary—meanwhile there's work for us."

telling the truth, we know what it is when we do it and when we learn not to do it we forget what it is.

during class

small groups: discuss readings
“report back”
we decide what transgression means to us
booklists exercise
explain homework

I used too much of it—I overorchestrated. I forced you to breathe where I do, instead of letting you discover your own natural breath.

I begin by presuming that I am free.

I begin with nothing, no form, no content, and I ask: what do I want to do and how do I want to do it.

I begin by presuming that what I write belongs to me.

I begin by presuming that I determine the form I use—in all its particulars. I work at my craft—in all its particulars.

in fact, everything is already determined,

in fact, all the particulars have been determined and are enforced.

in fact, where I violate what has already been determined I will be stopped.

in fact, the enforcers will enforce.

“Whatever he may seem to us, he is yet a servant of the Law; that is, he belongs to the Law and as such is set beyond human judgment. In that case one dare not believe that the doorkeeper is subordinate to the man. Bound as he is by his service, even at the door of the Law, he is incomparably freer than anyone at large in the world. The man is only seeking the Law, the doorkeeper is already attached to it. It is the Law that has placed him at his post; to doubt his integrity is to doubt the Law itself.”

“I don't agree with that point of view,” said K., shaking his head, “for if one accepts it, one

Current conversation

+1 ? This is a beautiful and simple metaphor to talk about the maker/writer's influence: Choose to make audience conform to your way, or open a space for audience to make their own way through? (It's not a simple binary, either, but those two ideas are a starting place.)

9:12:58 pm

I agree that's it's not simple binary-- the way I see it, there's only to a certain extent of letting the reader "discover their own natural breath" before raising too much misconceptions

Sep 20 3:15 am

It's interesting how a lot of times we believe that our own way of "breathing" is the right one, and it's important to remember to check if anyone is suffocating since each person is different. But also, if you have a point you want to share, if you have a specific vision in mind, how do you share it without force?

Sep 23 1:58 pm

But also that makes a stronger connection with the author. If you're forced to be in the position of the author, the piece or overall message might be easier to understand from the intended point of view.

Sep 24 10:22 pm

perusall reading & annotation

I want to write about the politics of italicizing non-English words, so I will start by introducing myself as a bilingual author who speaks Yoruba and English language. Like many bilingual authors, the world leaps from many places for me; one exists where thought is birthed and forged, another where thought becomes utterance and text, and then there's the audience's reception of that interpretation of the world. My bilingualism is a "privilege" until I write, and the use of a typeface—the italics—which would go unnoticed in the work of a monolingual author becomes a subject of debate of political significance in my writing, questioning the authenticity of my being "privileged," or "unprivileged." My argument, as better presented back to me by a friend: the use of typeface is not value-free; it generates its own meaning and can transform that which it represents. To choose a typeface like the italics, slant and bowed, is apparently to acknowledge subjugation and erasure. But is that true?

Through conversing with my bilingual writer friends, I see they, like me, still battle a subtle politics within themselves, questioning: am I obligated to translate the (un)privileged position that the monolingualism of colonizing powers come to associate with being bilingual in my writing? By translating, I mean unfurling the philosophical nuances, the untranslatable terms acquired from a mother tongue like my Yoruba into my acquired English, which I write in, a language where utterances are shot like arrows from a skilled archer—you either miss or hit.

Current conversation

I have never thought about it this way, this is very interesting.

I had experience doing a bilingual layout and this was never an issue. It's common to use two typefaces because the languages involved don't share the same set of characters. However, it's hard to adapt the baseline grid system for roman alphabets to Chinese characters. It seems to make sense to have separate systems.

The power dynamics seem to be more obvious when Roman alphabets are used for two languages.

Sep 18 5:44 pm

so when writing something using multiple languages the language that is not the main one being used is in italics?

Oct 6 7:15 pm

Enter your comment or question and press Enter. Mention a friend by typing @. Add hashtags by typing #.

week 2

Writing & Reading as Transgression

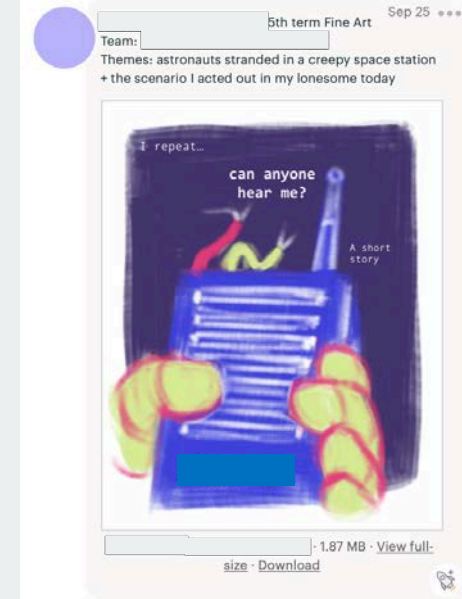
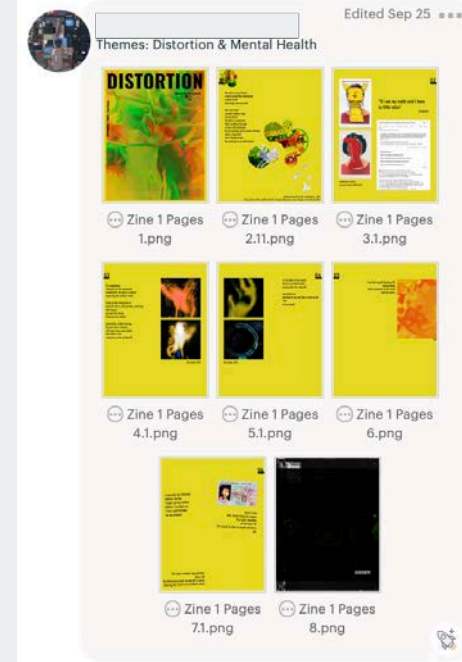
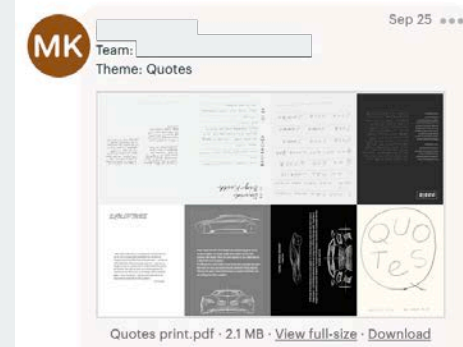
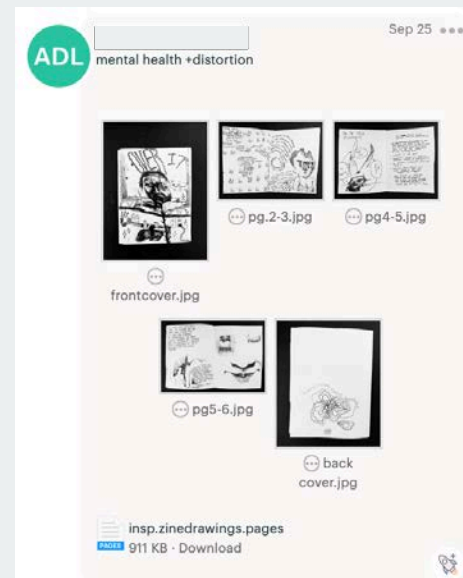
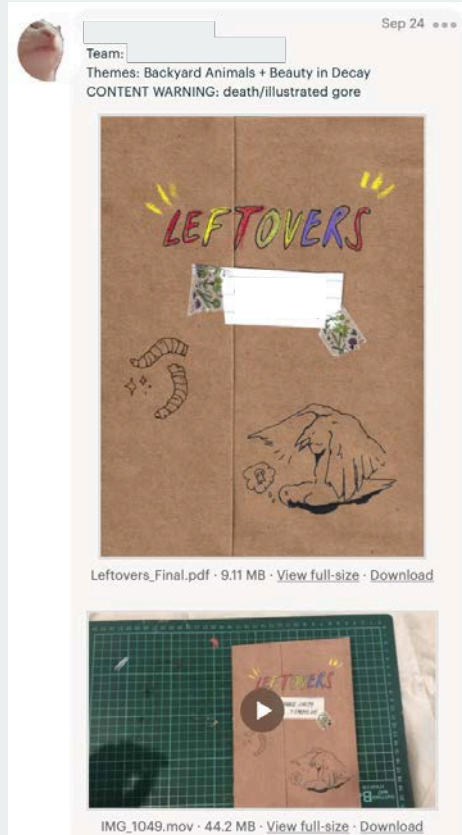
due today

Curating: Answer your classmates about your two images
Reading/annotating on Perusall.com: **Politics of Italics** Jumoke Verissimo; **Argument against Punctuation: On the Freedom of Violating Convention** Andrea Dworkin. Find assign. description, materials, and links here

Making: Two-person zine

during class

small groups: discuss readings, “report back”
we decide what transgression means to us
booklists exercise
explain homework



week 2

Writing & Reading as Transgression

during class

small groups: discuss readings

“report back”

we decide what transgression means to us

booklists exercise

explain homework

prompts

Discuss readings: In groups of five, spend time looking at your classmates’ zines and discussing them along with the “politics of copyediting” readings due today. Pick five things you’d like to point out to the rest of us, each of you taking responsibility for presenting one of them.

Booklists exercise: Step 1: For the next half-hour, look at these [reading lists](#). We will discuss when break is over. **Step 2:** make your own reading list, as a comment on this post, in this format:

Reading to Transgress [everyone uses this title]

Subtitle goes here: use it to identify your list's organizing principle. (For example, mine might be ***fuck women's work: craft does not equal decor.***) Books can be real (please include author names) or imaginary (also include author names) or a combination, and there should be about 10 total, but a few more or less is fine.

week 2

Writing & Reading as Transgression

during class

small groups: discuss readings

“report back”

we decide what transgression means to us

booklists exercise

[explain homework](#)

Sep 25 ***

Reading to Transgress
Toxic Masculinity and how its ruining society

Taking a look at modern masculinity and how 'men' can start to look deeper into the toxicity of patriarchy.

I Am Sorry to Think I have Raised a Timid Son - Kent Russell
The Descent of Man - Grayson Perry
Man Up: Surviving Modern Masculinity - Jack Urwin
Deconstructing Machismo - Roberto Rodriguez and Patrisia Gonzales.
Deconstructing Men and Masculinities - Michael Atkinson
Some Men - Michael A. Messner, Max Greenberg, Tal Peretz
The Highly Sensitive Man - Tom Falkenstein

Edited Sep 25 ***

ADL
reading to transgress
Fucked Foundation? ugly house.

US constitution

Second Treatise on Civil Government
Book by John Locke

The Prince
Book by Niccolò Machiavelli

Belle hooks "aint i a woman"

[Walter Johnson, *Soul by Soul: Life Inside the Antebellum Slave Market*](#)

[James Baldwin- Notes of a Native Son \(1955\)](#)
——— or any of his essay collection books

[Simulacra and Simulation \(The Body, In Theory: Histories of Cultural Materialism\)](#)

[How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics](#)
by [N. Katherine Hayles](#)

Sep 25 ***

NRS
Reading to Transgress
she only plays support: "Gaming Culture" and Bigotry

Gaming Sexism: Gender and Identity in the Era of Casual Video Games
Amanda C. Cote · 2020

Ready Player Two: Women Gamers and Designed Identity
Shira Chess · 2017

Woke Gaming: Digital Challenges to Oppression and Social Injustice
David J. Leonard, Kishonna L. Gray · 2018

Feminism in Play
Gerald A. Voorhees, Emma Vossen, Kishonna L. Gray · 2018

The Future of Tech Is Female: How to Achieve Gender Diversity
Douglas M. Branson · 2020

Gaming Masculinity: Trolls, Fake Geeks, and the Gendered Battle for Online Culture
Megan Condis · 2018

Boys' Club: Exclusion in the Entertainment Industry
Dena Lombard · 2020

Gamer Trouble: Feminist Confrontations in Digital Culture
Amanda Phillips · 2020

Edited Sep 25 ***

Reading to Transgress:
rethinking contemporary relationships with nature

Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants by Robin Wall Kimmerer (real)

Gathering Moss: A Natural and Cultural History by Robin Wall Kimmerer (real)

Wilderness as a Colonial Construct by B.G. Ratte (fake)

The Wander Society by Keri Smith (real)

Sep 25 ***

AMS
Reading to Transgress
Jakarta's urban politics in the context of disaster and poverty

1. *Cities of the Global South* (edited by Faranak Miraftab and Neema Kudva)
2. Lea Jellinek's "Displaced by Modernity: The Saga of a Jakarta Street-Trader's Family from the 1940s to the 1990s" from *Cities in the Developing World: Issues, Theory, and Policy*
3. Andy Hendricus Simarmata's "Assessing Flood-Related Vulnerability of the Urban Poor" from *Future Challenges of Cities in Asia*
4. Jörgen Hellman's "How to Prove You Are Not a Squatter: Appropriating Space and Marking Presence in Jakarta" from *Cities in Asia by and for the People*
5. Roanne Van Voorst and Jörgen Hellman's "One Risk Replaces Another: Floods, Evictions and Policies on Jakarta's Riverbanks" from the *Asian Journal of Social Science* (vol 43)
6. Thanti Octavianti and Katrina Charles' "The Evolution of Jakarta's Flood Policy over the Past 400 Years: The Lock-in of Infrastructural Solutions" from *Environment and Planning C: Politics and Space* (vol 37)
7. Bosman Batubara's "Uneven Urbanisation: Connecting Flows of Water to Flows of Labour and Capital Through Jakarta's Flood Infrastructure" from *Antipode* (vol 50)
8. Triarko Nurlambang's "Public Policy Matters on Climate Change and Migration in Indonesia: The Case of Jakarta City" from *Climate Change, Migration and Human Security in Southeast Asia*
9. Deden Rukmana's "Participatory Governance in Mitigating Annual Floods in Jakarta" from *The Routledge Handbook of Planning Megacities in the Global South*
10. Anto Mohsin's "Banjir Jakarta 2007 dan Debat Mengenal Pengelolaan Tata Air Jakarta Kedepannya" from *Jurnal Wilayah dan Lingkungan*

Sep 25 ***

MOS
Reading to Transgress
Workaholic

Chained to the Desk
by Bryan E. Robinson

Sep 25 ***

Reading to Transgress
identity within society (mostly asian perspectives)

On Earth We're Briefly Gorgeous - Ocean Vuong
This Way to the Sugar - Hieu Minh Nguyen
The Year of Blue Water - Yanyi
Purification in Process - Dã Cầu
The Night is Short, Walk on Girl - Tomihiko Morimi
Small Beauty - jia qing wilson-yang
Lonely Rolling - Ngòi Sao
Our Dreams at Dusk - Yuhki Kamatani
Stages of Rot - Liennea Sterte

Edited Sep 25 ***

Reading to Transgress
Power and violent human progression

DUNE - Frank Herbert
Do Androids Dream of Electric Sheep? - Philip K. Dick
Art of War - Sun Tzu
Rage - Bob Woodward
Animal Farm - George Orwell
Brave New World - Aldous Huxley
No More War - S. Brian Willson
The Communist Manifesto - Karl Marx
Permanent Record - Edward Snowden
The State and Revolution - Vladimir Lenin

Edited Sep 25 ***

MK
Reading to Transgress
There are no rules

Ricky Gervais Presents: The World of Karl Pilkington - Karl Pilkington

Roger - Jeremy Gerlis, Alan Capel, Tim Cordell

I Want My Hat Back - Jon Klassen

Let's Make Some Great Art - Marion Deuchars

Big Kids - Michael DeForge

Just Kids - Patti Smith

Riding the Elephant: A Memoir of Altercations, Humiliations, Hallucinations, and Observations - Craig Ferguson

Sep 25 ***

Reading to Transgress
Contextualizing and Critiquing Systems of Oppression

-Principles of Communism - Friedrich Engels
-The State and Revolution - Vladimir Lenin
-Pornland: How Porn Has Hijacked Our Sexuality - Gail Dines
-Acting Between The Spheres: Charlotte Cushman as Androgyne - Elizabeth Reitz Mullenix
-Race Matters - Cornel West
-Hoodwinked: Breaking the Chains of Imperialism - John Mwandia
-The Self Under Siege: Philosophy in the Twentieth Century, Section 6 "The Disappearance of the Human, on Foucault" - Rick Roderick
-Discipline and Punish: The Birth of the Prison - Michel Foucault
-Madness and Civilisation - Michel Foucault
-Anti-Oedipus: Capitalism and Schizophrenia - Gilles Deleuze and Felix Guattari

Sep 25 ***

BAS
reading to transgress:
weird ass science fiction

The Left Hand of Darkness - Ursula K Le Guin
1984 - George Orwell
Twenty Thousand Leagues Under the Sea - Jules Verne
The Belonging Kind - William Gibson
Dune - Frank Herbert
The hitchhiker's guide to the galaxy - Douglas Adams
At The Mountains of Madness - H. P. Lovecraft
Stranger in a Strange Land - Robert A Heinlein
Passing for Human - Jody Scott
Frankenstein - Mary Shelley

Sep 25 ***

Reading to Transgress
Queer people are human too

Laura Dean Keeps Breaking Up With Me by Mariko Tamaki and Rosemary Valero O'Connell
Paranatural by Zack Morrison
Dreamland by Glass Animals
My Lesbian Experience with Loneliness by Kabi Nagata
On Earth We're Briefly Gorgeous by Ocean Vuong
Super Mutant Magic Academy by Jillian Tamaki
Our Dreams at Dusk by Yuhki Kamatani
Lot by Bryan Washington
Blooming by Ujico
Doukyusei by Shoko Nakamura

Sep 25 ***

VTS
Reading to Transgress
Ways to look at female bodies

Ebony Flowers "Hot Comb"
Matt Brady "Adam Hughes on the Mary Jane Statue"
Tillie Walden "I Love This Part"
Trina Robbins "Gender Differences in Comics"
Diane Noomin "Drawing Power: Women's Stories of Sexual Violence, Harassment, and Survival"
Emil Ferris "My Favorite Thing is Monsters"

Edited Sep 25 ***

Readings to transgress
Fuck beauty standards made by men for women

1. The bluest eye by Toni Morrison (real)
2. The beauty myth by Naomi wolf (real)
3. Look at me by Jennifer Egan (real)
4. Let my leg hair breath by zoe y shuman(fake)
5. Leave my flat self live in piece by Reese Martinez(fake)
6. The bell jar by Sylvia Plath (real)
7. I have diarrhea on the daily just like you by Marilyn spunt (fake)
8. Bikini wax torture by Camilla Ramos (fake)
9. Tape it back by Lucy diamond(fake)
10. How women are portrayed in film by Janet Jason (fake)

Sep 25 ***

Reading to Transgress:
5th term Fine Art
environmental books

imaginary books
Another Oil Spill?
It's a (Boy/Girl/Forest Fire)
Safety Guide to: Environmental Activism

real books
The Lorax by Dr. Seuss
The Uninhabitable Earth by David Wallace-Wells

week 3

Why Zines?
Why Comics?

due today

Making: Book covers for the Library of Transgressions

Reading/annotating: Nobel Prize Lecture Toni Morrison; **Why Art?** (a comic), Eleanor Davis. Find assgn. description and links here

during class

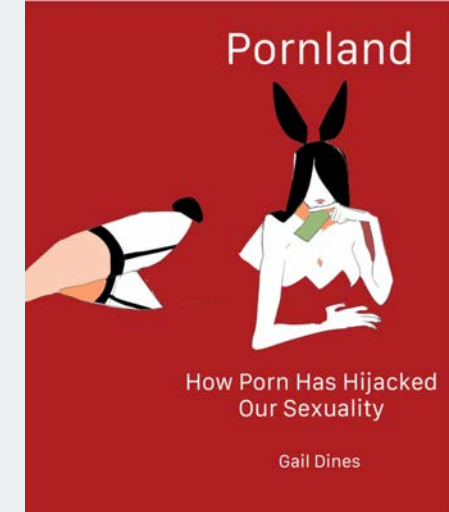
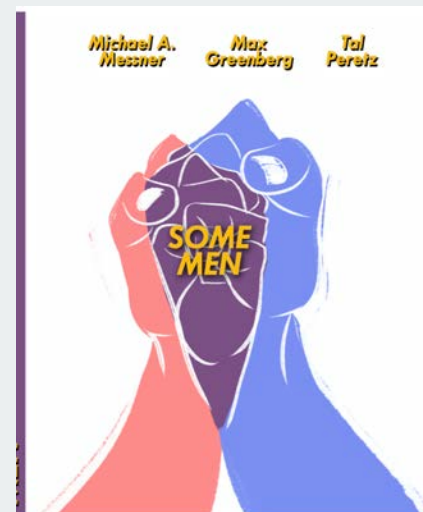
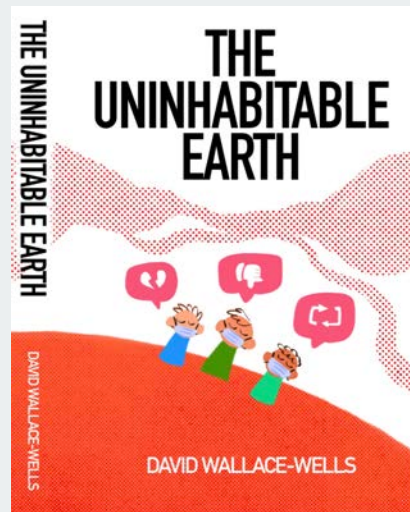
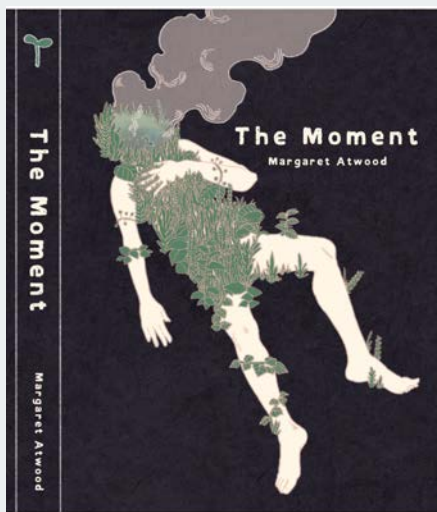
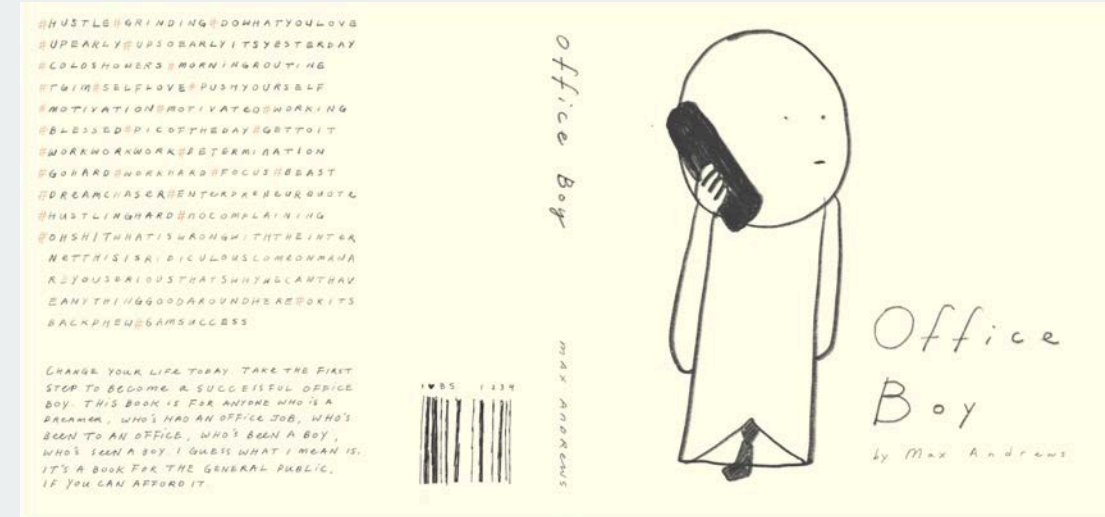
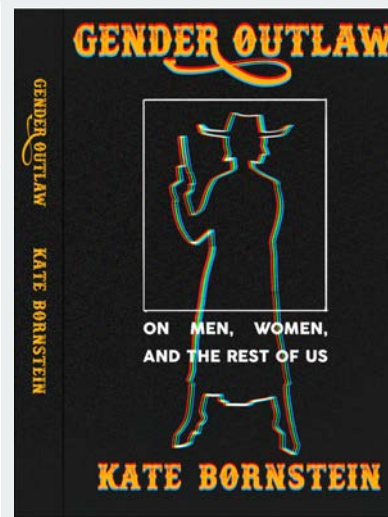
solo exercise text-gathering

reading C&C (zoom chat initiated), allegory & manifesto

“because art” exercise

one-minute project proposals

explain homework



week 3

Why Zines?
Why Comics?

during class

solo exercise text-gathering
reading C&C (zoom chat initiated), allegory & manifesto
“because art” exercise
one-minute project proposals
[explain](#) [homework](#)

prompts

Solo exercise Step 1 (on whiteboard as students arrive): Good morning! While we’re waiting for everyone to get here, 1) Go to today’s homework post and find the covers others made from your booklist. 2) Using slips of paper or index cards, write down words or phrases from those covers that you think are interesting. 3) This is a quick exercise, so don’t think much about it. **Step 2:** (on whiteboard after break): Go back to the writing you did about your “ethics of making” before the first day of class. Do the same thing as before with this text. Feel free to borrow words or phrases from others’ writing too.

Reading compare & contrast: Type as many answers as you can think of into the Zoom chat: What do **Why Art?** by Eleanor Davis and Toni Morrison’s Nobel Prize acceptance speech have in common?

“Because art” exercise: What would your Why Art? be, or what would your Why Writing? be? An installation, a night out, propaganda, a projection onto a public wall? Take 20 minutes to write a one-minute proposal: What’s your message, what form does it take, how does it work? (**Mural note-taking during proposals.**)

week 4

Communities and Knowledges

due today

Making: Proposal & comments on [Mural.com](#), assign. description here. **Writing process** “zero draft”

Reading/annotating: Reyna Grande on Translating Her Own Book Into Spanish; Emerson Whitney on Heaven and Rewriting a Body; Surrendering Ocean Vuong, Essay on Craft (a poem) Ocean Vuong. Find assign. description, materials, and links here

Reading: View [these](#) booktours

during class

guest speaker Simone Fujita from GRI

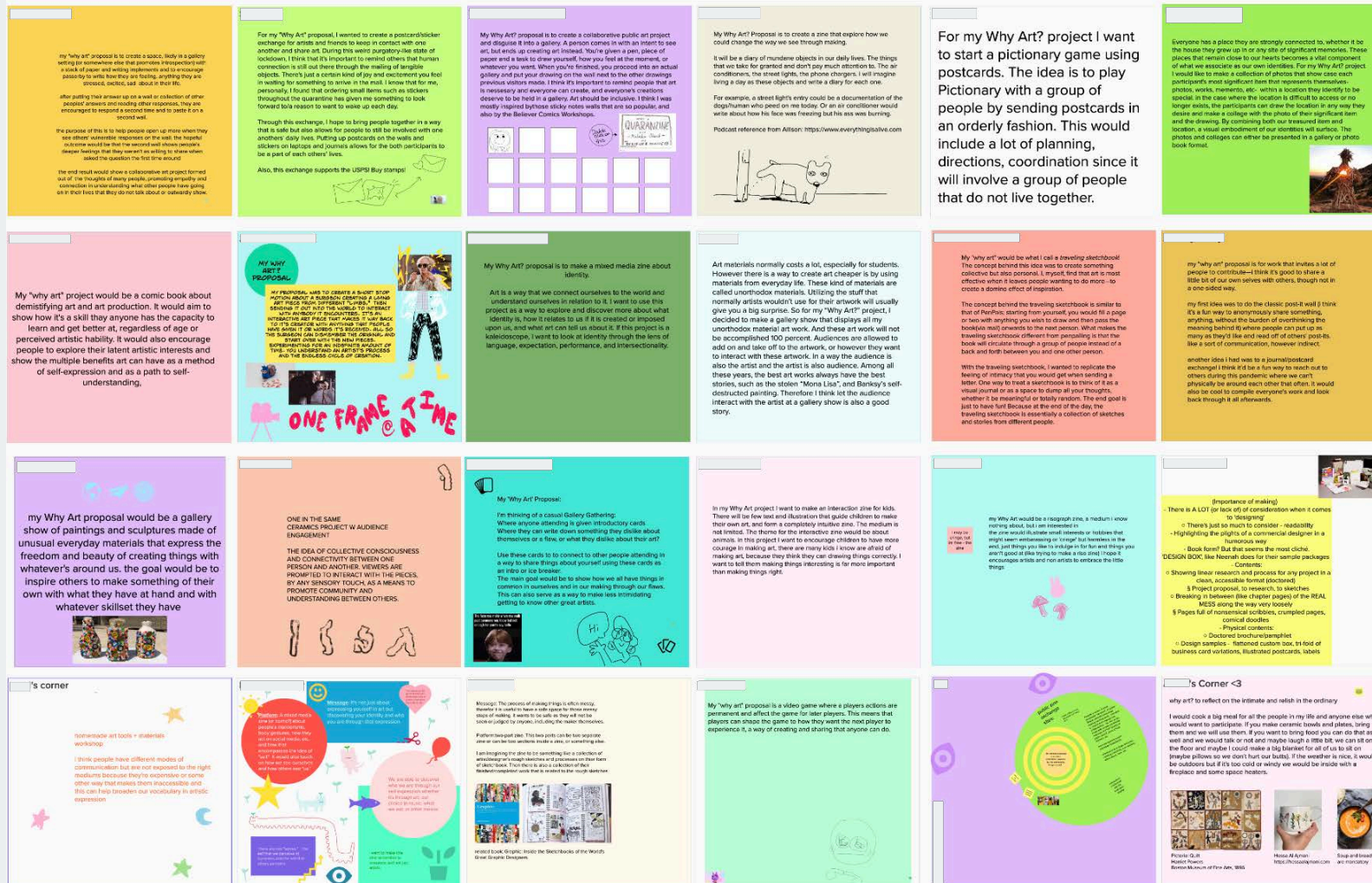
guest speaker AICAD fellow Elaine Lopez and her students from MICA Type 3 class, “Making to Transgress” RISO class

student collab note-taking and small group discussion

explain homework

perusal reading & annotation

reading discussion!!!



week 4

Communities and Knowledges

due today

Making: Proposal & comments on Mural.com, assign. description here. Writing process “zero draft”

Reading/annotating: Reyna Grande on Translating Her Own Book Into Spanish; Emerson Whitney on Heaven and Rewriting a Body; Surrendering Ocean Vuong, Essay on Craft (a poem) Ocean Vuong. Find assign. description, materials, and links here

Reading: View these booktours

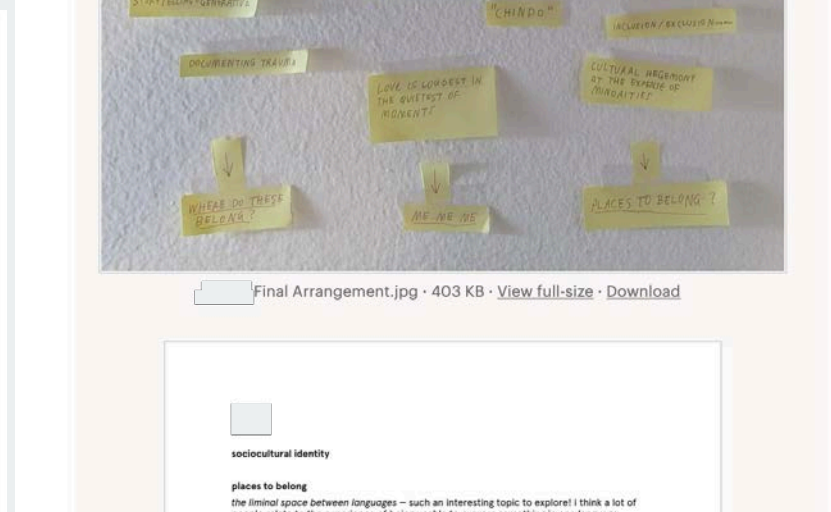
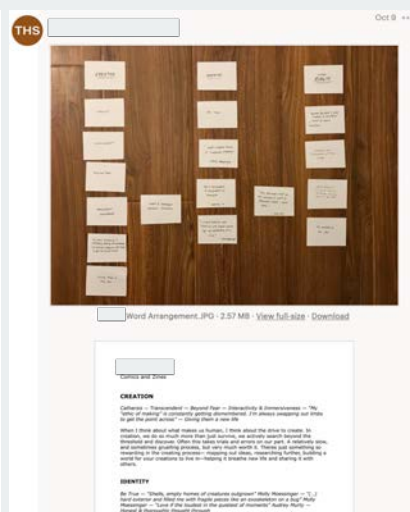
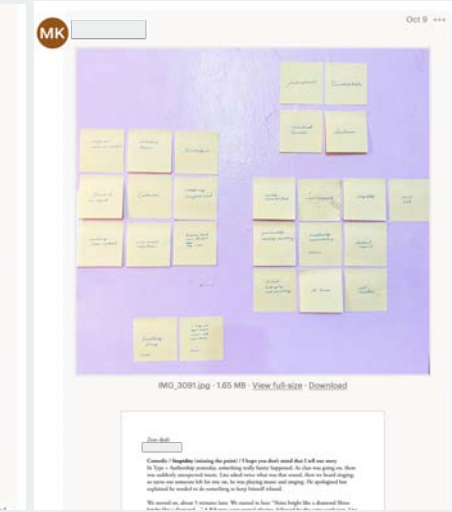
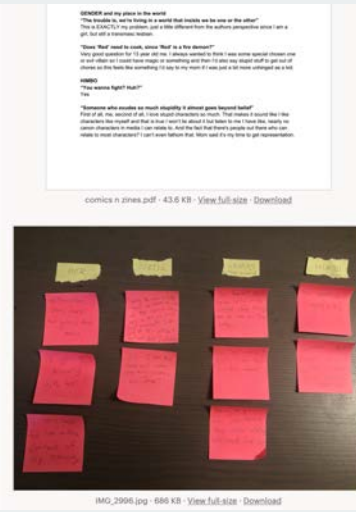
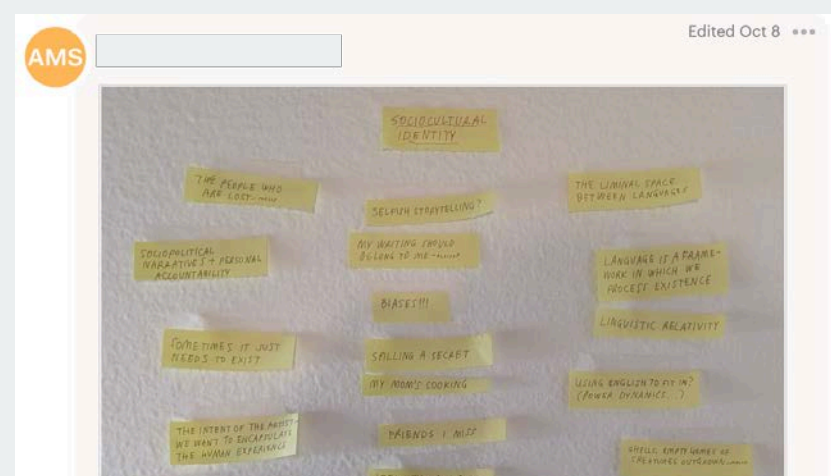
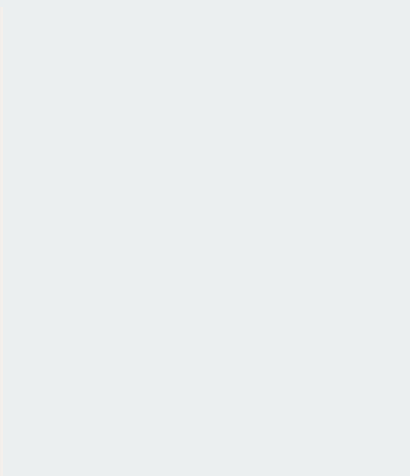
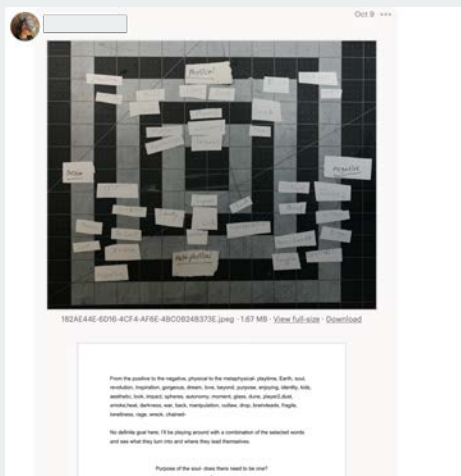
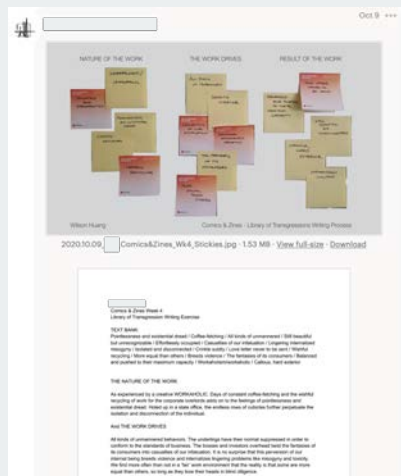
during class

guest speaker [Simone Fujita](#) from GRI

guest speaker AICAD fellow [Elaine Lopez](#) and her students from MICA Type 3 class, “Making to Transgress” RISO class

student collab note-taking and small group discussion

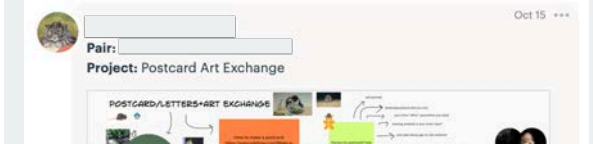
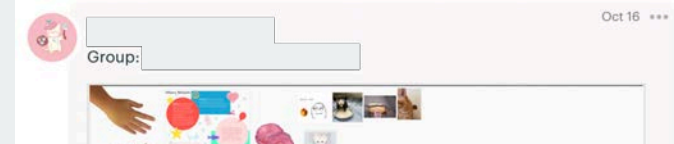
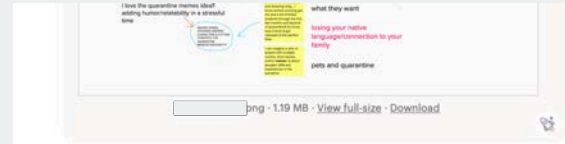
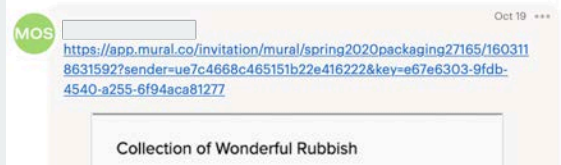
[explain homework](#)



**Readings catch-up
Collection/Curation/
Documentation/
Reflection**

Making:The start of group project, text & image core here
Reading:Alternative platforms! go here for assign. description
Reading:Alternative forms! view [this](#) booktour
Reading:View [these](#) booktours

solo exercise, three meaningful things
small groups: read in-progress writing out loud, ask questions
project groups: studio time with practical framework
explain homework



week 5

Readings catch-up
Collection/Curation/
Documentation/
Reflection

prompts

during class

solo exercise, [three meaningful things](#)

small groups: [read in-progress](#) [writing out loud](#), ask questions

project groups: studio time with [practical framework](#)

explain homework

Solo exercise (on whiteboard as students arrive): Good morning! Go to the **materials from the past two weeks** doc in **basecamp | readings & resources | in class week 5**. Pick three things that were meaningful to you. List them in a comment on the doc, with a brief explanation of your connection to each thing.

Then, take five minutes to evaluate which parts of your writing (due last week) you're comfortable and ready to read out loud to a small group of people. Cut down to about a page of text.

Read in-progress writing out loud: In breakout rooms of four, take turns reading the writing you've selected. Listeners, when the writer is finished, ask questions about things you're fascinated by and would like to know more about.

ZOOMING, FLIPPING, ETC.

thanks for sticking with me!

questions?

DotED.artcenter.edu

docs.Google.com/forms: Free with a gmail address

Basecamp.com: Free education account available by request, free to invited users

Perusall.com: Free education account, free to invited users with code

Mural.co: Free education account, up to 100 members, wait for the bot